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such ease his panoply of learning that we are apt to forget how complete it is in all its parts. His acquaintance with historical monographic literature is astonishing, and he cites with the same ease the most recent foreign publication on the X Y Z affair, or the British side of the Jay Treaty, or the last American monograph on Aaron Burr's intrigues and trial. The whole work will be a notable contribution to American historical literature.

— S. L. WARE.

THE IMMEDIATE CAUSES OF THE GREAT WAR. By Oliver Perry Chitwood. New York: Thomas Y. Crowell Co. 1917. Pp. xii, 196.

The author promises us at the outset that he "will narrate briefly the direct causes of the European war as they are given in the published documents of the belligerents." These documents, Professor Chitwood assures us, "are abundantly adequate for determining the immediate responsibility of each nation, and apportioning the guilt for this great crime." After enumerating in a preliminary chapter what he calls the indirect causes of the war—the imperialistic policy of the great nations; the balance of power doctrine; the Balkan and Moroccan questions, and the division of Europe into the two hostile camps of the Triple and Dual Alliances, respectively—Dr. Chitwood plunges in *medias res*.

We have carefully followed to the end the author's painstaking analysis of the documents given out by the belligerents, but we cannot agree that Dr. Chitwood has fulfilled his promise of explaining the causes of the war. In his concluding chapter he is forced to acknowledge (page 190) that "the documents as a whole are rather vague," and that "the published correspondence raises many questions which must be answered before the guilt can be properly apportioned." Dr. Chitwood does not solve these questions, nor could he with the help of the diplomatic documents alone. It is indeed a poor diplomat who would permit himself and his country to be convicted out of his own mouth. What, then, caused the Great War? Was it, in the language of the theologians, national greed, hatred, and envy? Surely history will not content herself with this simple explanation of the common depravity of all mankind. Nor should she

when we reflect that never before were the prospects for peace and international goodwill fairer than at the beginning of the forty-year peace period which lasted from 1871 to 1911. Some wars there were in this period, but they were colonial wars, or conflicts with the unspeakable Turk. Never before have the Great Christian nations been drawn together so closely to carry on the world's work together in a spirit of peaceful coöperation. Surely illustrations are needless: international congresses and conventions for the standardizing of measures and factors to promote international commerce, international travel, international education, the prevention and cure of disease, the spread of science—a cosmopolitan culture, and what we may term an international mind—these phenomena, so characteristic of our times, are familiar to all. Have we not seen the growth and activity in yearly peace congress of one hundred and sixty peace societies in Continental Europe alone? Has not that greatest and noblest of the conceptions of the mediæval popes, an international tribunal to arbitrate and conciliate among the nations, been set up again in our midst? Has not the Great War come as a horrible surprise to most thinking people?

We are unable, then, to find the chief cause of this war in the growing depravity of mankind, but we believe we may find it in the growing ambitions (artfully excited by a ruling caste) of one great nation. This caste, bent on maintaining its autocratic power, has set itself the task of stemming the great world current which was turning towards cosmopolitanism and pacifism. It has found its instruments in two great axioms drawn, the one from the domain of law, the other from the field of ethics. The first axiom is that the State can do no wrong. This annihilates all international law. The second axiom is that God has chosen the German people as the most perfect nation on earth to carry out His will and regenerate the other and inferior peoples. This cuts at the root of international brotherhood, and cosmopolitanism; for these are founded on equality and mutual esteem among all nations. Militarism and progressive armaments are simply the consequences of these two axioms.

Why have our historians not informed us and warned us as to this great sinister movement going on within the German mind,

of this erecting again of the old barriers of national pride and prejudice which we imagined were breaking down? Evidently our teachers of history have been as blind to the laws of psychology, as our lawyers and judges, who have placed property rights above human rights, have been blind to the laws of sociology.

S. L. WARE.

THE CERTAIN HOUR. By James Branch Cabell. New York: Robert M. McBride and Company.

In this volume, in which are collected ten of the distinctive stories of a modern romancer of old times, we catch the full flavor of that refined preciosity and almost acrid romance associated with the name of James Branch Cabell. As a confession of faith, the "auctorial induction," for all its sarcasms and caustic comment, is a sane and honest criticism of the status of contemporary taste in fiction in the United States. Yet the high aspiration of the author—"to write perfectly of beautiful happenings"—is marred by the touch of vanity (*is* it unconscious?), assumed by this author who presumes so artfully to write after the ancient manner.

Fascinating, indeed, are these stories of the crucial moment in the life of passion and sentiment—that certain moment which, grasped by the master opportunist or relinquished by the coward or sloven, sounds the knell of fate. Not soon can one forget the deep insight and wearied disillusionment of Shakespeare, as revealed in "Judith's Creed"—the Shakespeare who, lost to love's rhapsodies and clear-visioned in the *blasé* philosophy of middle age, lays bare his soul with the unashamed honesty of the true artist. Full of a certain languorous *insouciance* and mannered irresponsibility is "Olivia's Pottage"—the human impulses of Wycherley and Lady Dragheda asserting their mastery over the corrupt dandyisms and mercenary shrewdnesses of the era of the Restoration. Tenderest of all the stories is the poignant recital of the love of Mr. Pope for the unspoiled maiden of the fields—the heart-break, or the tragedy, of "A Brown Woman." All in all, a book to remember, to sigh over, to shudder over here, to thrill to there—fine and delicate, if precious, art-work. A. H.